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Massachusetts Council on the Arts and Humanities Annual Report 1973

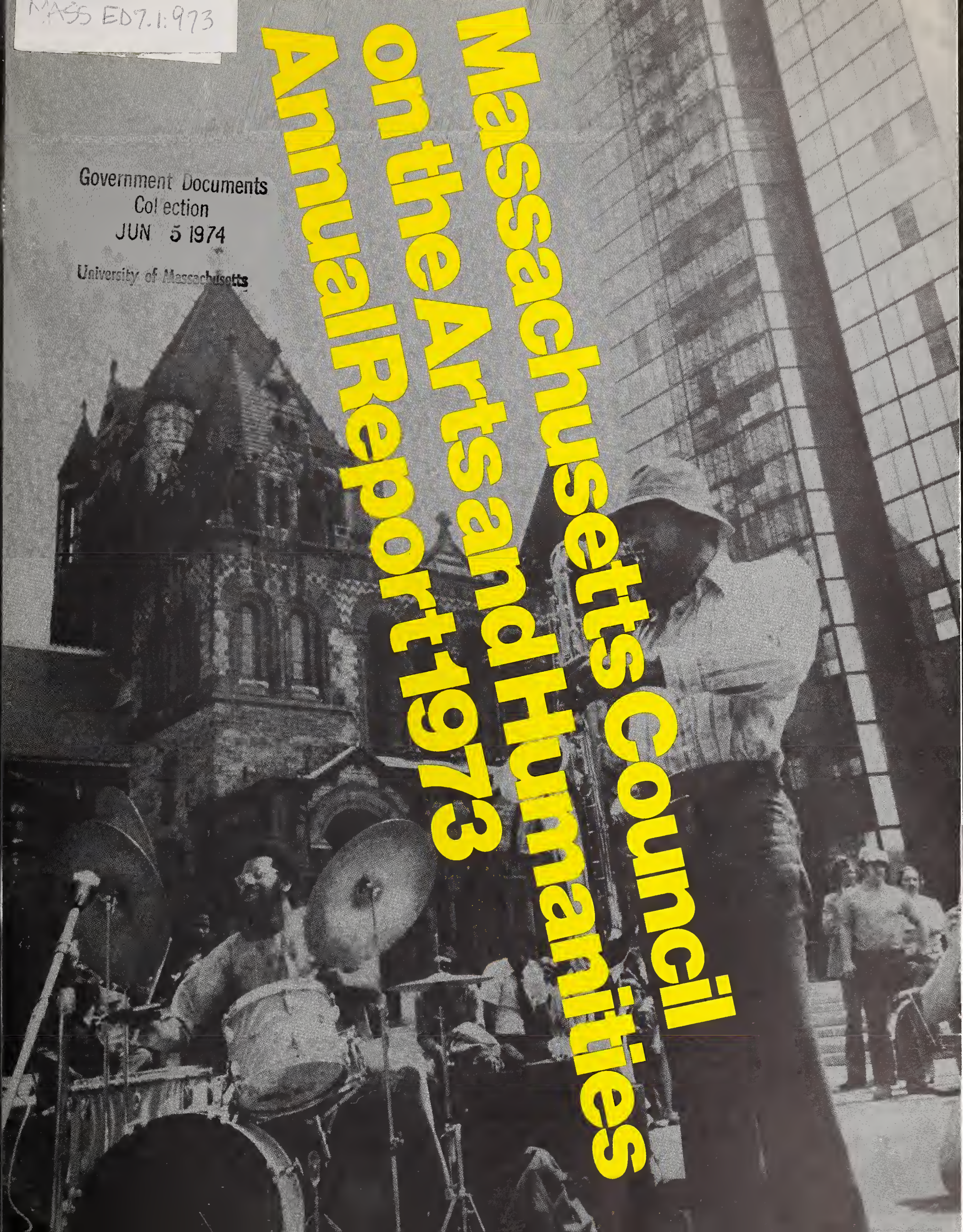
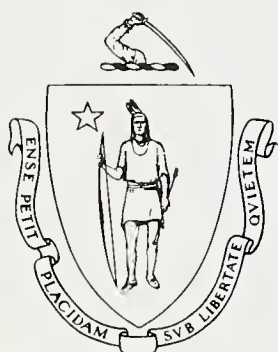


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Council Members - 1973

Chairman's Statement

Vernon R. Alden, Chairman, Brookline

Mary Ann Beinecke, Williamstown
Elaine Gurian, Brookline
Eric Martin, East Boston
Charlotte Price, Boston
John Ratté, Amherst
Abram Sachar, Newton
Vito Sammartano, Salem
Gunther Schuller, Newton Centre
Laura Shapiro, Cambridge
Nancy Schön, West Newton
Richard Teitz, Worcester
Esther Terry, Amherst
Laurence Wallace, Springfield
Norman Zalkind, Fall River

Retiring Council Members - 1973

Charlotte Price, Boston
John Ratté, Amherst
Gunther Schuller, Newton Centre
Laurence Wallace, Springfield

The year 1973 was one which saw further confirmation that the world of the arts is undergoing dramatic change, along with that of business, education and government. If anything, the lesson of the recent past has been that all segments of society are being drawn together, increasingly interdependent, with shared problems.

The Massachusetts Council on the Arts and Humanities, involved as it is with developing and supporting the Commonwealth's cultural heritage, has found itself a focal point of this change as its concerns have become an integral part of the economic and political segments. The quality of life, now rightfully an essential concern of American society, starts with the enrichment of a society's daily life and goes much further. As John F. Kennedy once said in an address at Amherst College, "When power corrupts, poetry cleanses, for art establishes the basic human truths which must serve as the touchstone of our judgment."

An important change for the Council has been the shift in financial support. As the arts and humanities organizations have been asked to provide more and more public services, they nevertheless were dependent on the private sector for their financing. This no longer could be, as Governor Francis W. Sargent and the legislature have recognized. State government has become an essential partner in the support of the Commonwealth's cultural resources.

It is through the Council that this is achieved. Its goals are to sponsor artistic talent, to support excellence in cultural programs and

services throughout the state for the benefit of all citizens, to preserve and to strengthen the culture that has made Massachusetts distinctive. Toward this end the Council recently has expanded its programs of Financial Assistance, Artists-in-Schools, Dance Residency, and Historic Restoration and Preservation. It has increased its activity in bringing together organizations, communities, schools and individuals in mutually beneficial ventures.

Its work has been most concerned with the future. A year-long study by the Governor's Task Forces on the Arts and Humanities, as well as an independent study of the economics of major cultural institutions, clearly showed the continuing problems of financing such organizations. Growing deficits, rising costs, and inadequate facilities threaten the state's culture, despite the fact that the same studies showed these institutions and organizations make a major contribution to the economy in terms of jobs, expenditures, attraction for new industry, and use by the public.

We face great challenges ahead, but it can be said that the developments during 1973 held out great promise of successfully meeting those challenges. Massachusetts, with its preeminent cultural institutions, actively concerned public, progressive state government, and human resources, will continue to stand first among states in commitment to the quality of life.

Vernon R. Alden

Council Programs for Fiscal Year 1973 Financial Assistance



2 From the very beginnings of the Council, even before a state agency was enacted into law, people who understood the needs of the arts and humanities in Massachusetts were in complete agreement on one major point. The Council should not usurp the role and the work of the institutions that serve the artists and audiences of the Commonwealth. Rather, the Council should be an advocate for the arts and humanities, and its primary goal should be to give support to the work of the cultural organizations in the public interest. Therefore, one of the most important programs of the Council has always been providing financial assistance to arts and humanities organizations to strengthen and improve their ability to serve the people of Massachusetts.

The Council is not a grant-giving organization. Rather, in accordance with the state constitution, it may enter into contracts for services beneficial to the public. State assistance requires stringent criteria. Chief among these are the artistic or humanistic excellence of the program, demonstrated management and fiscal responsibility, and demonstrated financial need. The Council also considers the geographic distribution and specific cultural needs of the communities these organizations serve. Panels of advisors, specialists in their fields, review applications and make recommendations to the Council in the areas of the humanities, music, visual arts, dance, theater, writing, and mixed arts. It is the Council, however, that sets all policies and makes final decisions on all applications.

In Fiscal Year 1973 the Council received 210 written applications for assistance from 171 organizations with requests totalling \$1,149,358. These figures reflect only the most conservative expressions of need. All applicants were aware that the total state budget for the Council was less than \$300,000 for that year, and only reasonable requests were submitted. Even so, the Council was able to fund only 48% of the applications received, and most of them only partially.

This report shows the breadth and variety of the programs receiving Council support last year. Yet the pride the state can take in the support given to these programs is balanced by the concern that we are still dealing with measures that are essentially stop-gap in relation to needs. Our cultural institutions are caught in a classic dilemma. Public demand for increased services further strains limited financial resources, but failure to expand services for growing audiences creates an image of being unresponsive and narrow-based. Substantial state funds must be committed to make state government a real partner in the use, development, and conservation of its cultural resources.

A brief description of several projects will give some idea of the kinds of projects helped by the Financial Assistance program.

Financial assistance to the Brockton Art Center made possible an exhibition of ancient Mediterranean art from the collection of the Boston Museum of Fine Arts. The Brockton Center serves a wide audience in the South Shore area, and has to provide a variety of fine exhibitions and programs on a moderate

budget. The Boston Museum of Fine Arts has a large body of first-rate works that are never displayed because of lack of space. Cooperative ventures between cultural institutions are an intelligent way to increase use of our cultural and financial resources for the benefit of the general public. This project enabled the Museum of Fine Arts and the Brockton Art Center to reach new audiences. Many teachers who wanted to take their classes to the Boston Museum, but could not find a place in the Museum's crowded tour schedule, or who were too far away to make such a trip practical, had an opportunity to view the Museum's treasures at the Brockton Art Center. The Center stressed the educational aspects of the exhibit by extensively labelling them and placing the works at child-eye levels. The Museum of Fine Arts provided a training course for Brockton's staff and volunteers which covered the history and significance of the 71 ancient works on loan. The Center then gave tours to school groups from 27 surrounding school systems and to many adult visitors.

Another method of sharing resources was undertaken by the Worcester Art Museum. For years the Museum has been unable to display a large portion of its prints because it lacked the necessary space. With financial assistance from the Council, the Museum created a series of traveling print exhibitions that could be carried in a station wagon to libraries, schools, businesses, and art associations at a cost of only \$7.50 to the borrowing sponsor. This program brings the Worcester Art Museum out into the community, making its collection more widely available to central Massachusetts residents.

Financial Assistance Projects



With financial assistance from the Council, the Springfield Theater Arts Association launched an audience development program to increase subscription sales for Stage/West, a professional resident theater company. Subscription sales are vital in providing a financial base necessary for the successful operation of a repertory theater. Efforts were concentrated on direct mailings combined with publicity and advertising, and in developing mutually beneficial relations with local businesses. For example, employees of the Monsanto Chemical Co. were offered subscriptions at half price in return for the company's \$1,000 donation. This arrangement allowed the company to offer its workers an important service and was a substantial help to Stage/West in reaching a wider audience.

In rural areas of the state, cultural activities can be limited. The town of Charlemont, however, provided an excellent example of what can be done when a community and its artists want to serve each other. A group of accomplished musicians who live in the area formed Mohawk Trail Concerts, Inc., and soon the summer weekends had a top-flight series of chamber concerts, all given informally in a local church. The concerts have since attracted knowledgeable visitors, but the programs remain essentially for the community, for the enjoyment of local residents and local musicians. During the winter months the chamber music concerts move into classrooms where they become a valuable part of the school program in Charlemont and neighboring towns.



Afro-American Cultural Center-American International College, Springfield. For a series of exhibitions of works by black artists. **\$800.00**

American Jewish Historical Society, Waltham. For an exhibit on the history of the Jewish community of Greater Boston. **\$56.18**

Associate Artists Opera Company, Boston. For production of Mozart's *Così fan tutte* and *Montezuma*, an 18th century opera by Karl Graun, both employing young local professional singers. **\$4,500.00**

Associate Artists Opera Company, Boston. For production of *Amahl and the Night Visitors* of Gian Carlo Menotti. **\$3,500.00**

Belmont Community Center, Belmont. For the writing of a handbook on establishing summer arts programs in suburban areas. **\$2,000.00**

Berkshire Civic Ballet, Pittsfield. To provide free admission for high school students of Berkshire County to performances by the Berkshire Civic Ballet. **\$500.00**

Boston Committee of Young Audiences, Boston. For classroom workshops and musical performances of chamber music in Greater Boston area schools. **\$2,500.00**

The Boston Foundation, Boston. For the Composer-in-Residence Program sponsored by the Contemporary Music Project in Boston. **\$2,500.00**

The Boston Foundation, Boston. For the commissioning of a poster by a local Boston artist or designer on the subject of the Boston Tea Party, as part of the celebration of the nation's Bicentennial. **\$1,000.00**

The Boston Foundation, Boston. For training and educating coordinators for neighborhood arts programs for "SUMMERTHING". **\$4,000.00**

Boston Musica Viva, Cambridge. For a concert series of contemporary music for chamber orchestra. **\$2,000.00**

Boston Society of Architects, Boston. For production of an educational booklet on Boston's architectural heritage and how to preserve it. **\$3,000.00**

The Boston Visionary Cell, Inc., Boston. For the planning of a humanities program, using visual and written documentation for a New England center for comparative utopias. **\$500.00**

Boston Visual Artists' Union, Boston. For an open exhibition of works of over 200 Boston area artists in the Cyclorama. **\$3,000.00**

Boston Women's Collective, Cambridge. For a photography exhibition, "Women", presenting diverse images of contemporary American women. **\$1,699.69**

Brockton Art Center/Fuller Memorial, Brockton. For a special education program-based on an exhibition, *The Ancient Mediterranean World*, with works on loan from the Museum of Fine Arts, Boston. **\$4,000.00**



- 4 **Brookline Public Schools**, Brookline. For continuation of a federally funded arts education program serving public schools in Brookline, Lexington, and Waltham. **\$2,500.00**

The Camerata, Boston. For a community touring concert series of medieval and Renaissance music. **\$2,000.00**

Cape Cod Conservatory of Music and Arts, Barnstable. For a series of chamber music concerts in schools, libraries, and community organizations in the Barnstable vicinity. **\$975.00**

Caravan Theater, Cambridge. For the premiere of *Suppose I Fall*, a play by Stan Edelson. **\$2,500.00**

The Cecilia Society, Brookline. For a retrospective performance of Charles Ives, a contemporary American composer. **\$2,000.00**

Center for Visual Communications, Boston. For teacher training programs in film making in several Massachusetts schools. **\$2,000.00**

Creative Music Workshop, Brookline. For opera workshops for elementary school children in Allston, Jamaica Plain, Roxbury and Brookline, in which operettas were written and performed by the participants. **\$500.00**

The Direct Vision, Brookline. For an exhibition of paintings in Boston and Fitchburg. **\$1,250.00**

Dukes County Historical Society, Edgartown. For an oral history project on the history of Martha's Vineyard. **\$997.97**

Ecumenical Social Action Committee, Inc., Jamaica Plain. For a cultural arts program for young people and the elderly in Jamaica Plain and Roxbury. **\$1,000.00**

Elma Lewis School of Fine Arts, Dorchester. For the production of *Ballade Caribe*, a musical on the life of islanders in the West Indies. **\$3,000.00**

Ethnic Dance Arts, Inc., Barnstable. To assist the summer dance festival in performances of Hassidic, Polynesian and African dance. **\$2,000.00**

Fine Arts Work Center, Provincetown. For the winter series of lectures by visiting artists and writers for the public, and workshops for fellows of the center. **\$2,500.00**

Fitchburg Public Library, Fitchburg. For a free monthly concert series featuring a variety of different types of music. **\$1,000.00**

Folksong Society of Greater Boston, Cambridge. For performances in nursing homes in Winthrop and East Boston. **\$600.00**

The French Library in Boston, Inc., Boston. To share the Library's record and film resources with the Boston public schools. **\$500.00**

The Garrett Players, Inc., Lawrence. For production of theater programs for children and adults, including *A Hatful of Rain* and *A Thurber Carnival*. **\$1,675.00**

Gateway Regional School District Art Department, Huntington. To bring community artists and craftsmen into the school for workshops with children and adults. **\$1,481.87**

Gloucester Community Development Corp., Gloucester. For workshops for young people in traditional crafts and research and restoration of historic buildings. **\$2,499.33**

Greater Boston Youth Symphony Orchestra, Boston. To present two concerts in Walpole and Salem as part of a special community program. **\$750.93**

Handel and Haydn Society, Boston. For a presentation of a fully staged performance of *The Masque of Angels*, a contemporary opera by Domenic Argento. **\$1,000.00**

Harvard University, Cambridge. For the development of a social ethics photography collection in the Carpenter Center for the Visual Arts. **\$450.00**

Harvard University, Cambridge. For fellowships in the Institute in Arts Administration for staff members of Mass. cultural institutions. **\$1,430.00**

Harwich Junior Theater, Inc., Harwich. For an audience development program of varying productions and workshops at reduced admissions. **\$1,000.00**

Haverhill Public Library, Haverhill. For workshop programs in creative photography and filmmaking for young people. **\$2,499.00**



Historic Deerfield, Inc., Deerfield. For compilation of a bibliography on Connecticut Valley history and culture. **\$1,000.00**

Hudson Institute/Farm Craft School, Hudson. For a summer arts and crafts program. **\$2,000.00**

Island Theatre Workshop, Vineyard Haven. For workshops and touring performances for children in camps, schools, and community centers on Martha's Vineyard. **\$1,500.00**

Jacob's Pillow Dance Festival, Inc., Lee. For the support of the internationally known dance festival bringing nationally recognized dance companies to the area. **\$2,000.00**

Kulturama, Inc., Holyoke. For a performance of Arthur Honneger's symphonic psalm, *King David*, in conjunction with Holyoke's Centennial Celebration. **\$650.00**

Library of Creative Drama, Boston. For an after school drama program for children in nine branches of the Boston Public Library. **\$2,000.00**

Marlboro Theatre Company, Boston. For touring performances of short stories in repertory to 8,000 school children in the Greater Boston area. **\$2,000.00**

Massachusetts Executive Committee for Educational T.V., Newton. To assist the production of *Nosotros*, a Spanish-language series. **\$2,500.00**

Massachusetts Youth Wind Ensemble, Boston. For a program to provide special assistance to the conductor in separate rehearsals of individual sections of players. **\$1,755.00**

Medford Arts Council, Medford. For performances of *You're a Good Man*, *Charlie Brown* by the Theater Caravan as part of a community program for children. **\$1,000.00**

Medford Community Center, Medford. For a program of classes in art and art history for high school students and drop-outs. **\$2,000.00**

Metropolitan Cultural Alliance, Boston. To enable Mass. Community Arts Councils to participate in a training conference sponsored by the Associated Councils of the Arts. **\$593.65**

Mohawk Trail Concerts, Charlemont. For a summer series of weekly chamber music concerts. **\$2,000.00**

Mohawk Trail Concerts, Charlemont. For a series of chamber music concerts in primary schools in Western Massachusetts. **\$1,625.00**

Museum of Afro-American History, Boston. For the Junior Curator program for students from Boston Schools. **\$587.00**

Museum of Afro-American History, Boston. Emergency aid for restoration of historic materials which suffered water damage during a recent fire. **\$680.00**

Museum of the American China Trade, Milton. For a student internship program in archival history. **\$2,000.00**

The Museum of Fine Arts, Boston. For a program involving Boston's Puerto Rican community with a museum exhibit of folk saint figures from Puerto Rico. **\$2,300.00**

Museum of Fine Arts, Boston. For a symposium on ancient Mesopotamian and Iranian culture as reflected in recently excavated objects. **\$2,000.00**

Music and Art Development, Inc., Cambridge. For *Artists in Residence*, a monthly newsletter about the activities of artist organizations and individual artists of the Boston area. **\$5,000.00**

New England Conservatory of Music, Boston. For teaching services provided by the Conservatory's Community Services Department. **\$4,000.00**

New England Dinosaur, Inc., Lexington. For *"Dinosaur Love"*, a production involving company dancers as well as a group of non-dancers. **\$300.00**

New England Regional Opera, Middleboro. For an opera program in schools throughout Massachusetts. **\$1,000.00**

North Bennet Street Industrial School, Boston. For a community dance instruction program. **\$250.00**



6 **Old Sturbridge Village**, Sturbridge. For research and planning for a program in 19th century theatre history. **\$4,000.00**

Old West Church, Boston. For Jazz Celebrations, a weekly concert series. **\$1,988.00**

OM Theatre Workshop, Boston. For a teacher training workshop program. **\$2,000.00**

Opera Company of Boston, Boston. For local auditions to find young operatic talent in Berkshire County, the Pioneer Valley, and Worcester County. **\$2,000.00**

Theatre Incorporated/Phoneix, New York. For seminars and lecture demonstrations in connection with their Boston performances. **\$2,500.00**

Piedmont Citizens for Action, Worcester. For "Summer's World", a mural project for the inner-city. **\$600.00**

Pierian Sodality of 1808/Harvard-Radcliffe Orchestra, Cambridge. For a program of concerts in hospitals of the Cambridge area. **\$730.00**

Pittsfield Community Music School, Pittsfield. For free, weekly music classes for low income children. **\$998.70**

Plymouth Philharmonic Orchestra, Plymouth. For a program of orchestra development involving performance of Brahms' *A German Requiem* with full chorus and orchestra. **\$500.00**

Provincetown Art Association, Provincetown. For a winter film and lecture project. **\$2,000.00**

The Publick Theatre, Allston. For Shakesperean productions, *The Revenger's Tragedy*, and *The Servant of Two Masters*, presented free of charge to the public. **\$5,000.00**

Regis College, Weston. For a program to bring the composer Dr. Frederick C. Tillis into residency, shared with other colleges and secondary schools. **\$2,000.00**

Ritter Memorial Library, Lunenburg. For a series of classic films. **\$823.70**

Salem Cultural Arts Commission, Salem. For a season of arts workshops and productions. **\$2,452.32**

Sierra Club/New England Chapter, Boston. For the preparation of a brochure, "Walk to the Sea", to stimulate interest in Boston's historic waterfront. **\$1,000.00**

Simon's Rock College, Great Barrington. To aid in the engagement of guest artists for the South Berkshire Concert series. **\$1,000.00**

South Shore Conservatory of Music, Hingham. For a Summer Wind Ensemble Program for youth. **\$1,900.00**

Springfield Dunbar Players, Inc., Springfield. For a children's theater production of *The Me Nobody Knows*, utilizing and training children in all aspects of production. **\$1,999.17**

Springfield Jewish Community Center, Springfield. For a program of theater for teenagers, touring two plays to schools and hospitals, and writing a musical. **\$1,000.00**

Springfield Orchestra Association, Springfield. For a chamber concert series in the Municipal Auditorium and the Museum of Fine Arts. **\$1,500.00**

Springfield Theatre Arts Association, Inc., Springfield. For an audience development project to increase subscription ticket sales. **\$2,500.00**

Stage I, Inc., Boston. To assist in touring productions to Massachusetts schools. **\$1,000.00**

Taunton Recreation Commission, Taunton. For a year-round program of community arts events. **\$996.40**

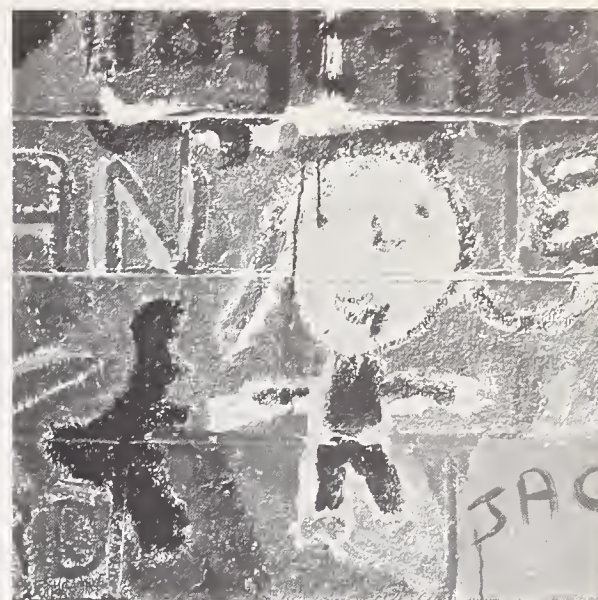
Theater Company of Boston, Boston. To develop and present theater workshops for schools in the Greater Boston area. **\$4,000.00**

Theater Workshop of Nantucket, Inc., Nantucket. For classes in dramatic art for children and adults. **\$3,000.00**

Truro Center for the Arts at Castle Hill, Truro. For the direction of classes, workshops and lectures in the arts. **\$2,923.61**

Tufts University/Department of Drama, Medford. For a series of summer classes in movement, acting, voice and diction for children. **\$1,925.00**

Afro-American Artists



University Film Study Center, Cambridge. For services of a resource information center in film for libraries, schools, museums and colleges. **\$2,000.00**

University of Massachusetts, Fine Arts Council, Amherst. For a series of performances by the American Indian Theater Ensemble presented in Amherst and Springfield. **\$1,000.00**

WGBH Educational Foundation, Boston. For "*The Poet Speaks*" on WGBH-FM. **\$1,500.00**

Wheaton College, Norton. To assist the chamber music Trio-in-Residence program for the public school classrooms of southeastern Massachusetts. **\$2,000.00**

Wheelock College Theater Department, Boston. For the production of *Death's Door* by the Arcana Players and guest instrumentalists. **\$500.00**

Williamstown Theater Foundation, Williamstown. For the formation of a second company of apprentice actors to tour northeastern Massachusetts. **\$3,000.00**

Woolman Hill, Deerfield. To assist in the videotaping of rural handskills in the northwestern Massachusetts area. **\$1,000.00**

Worcester Art Museum, Worcester. For a series of exhibitions of original works from the Museum's print collection to circulate to schools, libraries, churches, and banks of the Worcester area. **\$5,000.00**

Worcester Children's Theater, Worcester. For productions of children's plays in parks, playgrounds and city lots during the summer. **\$1,499.91**

Worcester Children's Theater, Worcester. For a series of performances by the Paper Bag Players for school children. **\$1,650.00**

Worcester County Music Association, Worcester. For a program of chamber music concerts in elementary schools. **\$2,000.00**

Worcester County Poetry Association, Worcester. For a program of public poetry readings and poetry workshops. **\$1,000.00**

Youth Concerts at Symphony Hall, Inc., Boston. For a concert series by the Boston Symphony Orchestra for sixth grade students in the Boston area. **\$2,000.00**

In early 1972 the Boston Public Library approached the Council with the idea of compiling, and publishing a comprehensive directory of Afro-American artists. For years Theresa Cederholm at the Library had been cataloging information on Black artists in response to requests that came into the Library from the general public. As interest in Black art grew, the Library had attempted to expand its biographical and bibliographical information and by the time the Library approached the Council it had compiled nearly 90 per cent of the information on deceased Afro-American artists. After extensive research the Library found that, although the need for a directory of Afro-American artists had become widely recognized, no-one had attempted such an undertaking.

In order to complete the project and make the information available to interested individuals and groups, the Library asked the Council for funds to survey contemporary artists and publish the completed directory. After initial Council funding, Theresa Cederholm and the Library staff proceeded under the guidance of an advisory board consisting of art historian Edmund B. Gaither, curator, Museum of the National Center of Afro-American Artists and two leading Black artists: Mrs. Harriet Kennedy, Assistant Registrar, Boston Museum of Fine Arts, and J. Marcus Mitchell, President, Boston Negro Artist Association. In addition the Library received help from all over the Country; Howard University, the Oakland Museum, and Indiana University provided substantial information and advice. Additional funding was given by the federal government through the National Endowment for the Arts.

Historic Restoration and Preservation



8 In 1973 the project was completed and published. The finished directory lists Afro-American artists from the 18th century to the present day, and includes both biographical and bibliographical material. Besides its being of general interest, the Directory is an invaluable aid for scholars studying Black art. It makes possible monographs, critical writing, and research projects that previously were impractical and satisfies a pressing need of schools and community groups.

This program provides financial aid for the professional conservation of early American art treasures in the collections of institutions serving the public interest, assistance for special curatorial services, and limited aid for architectural surveys. Council support often has provided the public with its first chance to see objects of historic and artistic importance that have lain in disrepair.

The following are a few examples of projects funded under the Council's Historic Restoration and Preservation program:

In 1973, with assistance from the Council, the Museum of Afro-American History produced prints from 350 photographic glass plates made by Hamilton Sutton Smith. Smith was a Black photographer of considerable skill who documented scenes of Black family and institutional life around the turn of the century. Included in the photographs are historic sites, such as Harper's Ferry, Virginia, and historic events which took place during his life, such as inaugurations and celebrations which document Black participation in these events.

Nearly 300 drawings by John Singer Sargent, one of the state's best known painters, have lain in the Fogg Museum since 1937 virtually inaccessible because they were not properly mounted for handling. Some of the drawings were on bizarre scraps of paper, like a receipt for a sombrero bought in Madrid and the back of menus. They were in such poor condition that, without treatment and mounting, no scholar could hope to organize them. With assistance from the Council the Fogg Museum treated, matted, and mounted these sketches which are believed to have come

from Sargent's studio just before his death. The drawings illustrate the range of the artist's abilities, methods, and private interests. Several of the sketches represent ideas that were later brought to fulfillment in the Boston Public Library series of Sargent frescoes. Now the drawings can be handled safely. They were placed on view at the Fogg Museum in August.

Assistance from the Council allowed the Pocumtuck Valley Memorial Association of Deerfield to make probably the first serious effort in this country to preserve designs and motifs used in 18th and 19th century crewel and linen embroidery. Their program included sorting, flattening and preserving patterns and drawings which were made from original sources and influenced American folk culture. These materials are now an important repository of authentic American folk art, and form a significant chapter in the history of American crafts.

In 1973 the Council assisted the Weymouth Historical Society in the restoration of an 18th century, pastel portrait of Captain Reuben Loud, a ship's master born and raised in Weymouth. The portrait is part of a collection of Captain Loud's personal effects such as his ship's log, his correspondence, and odd items such as Liverpool pottery. By working closely with Weymouth officials and schools, the historical society provided Weymouth residents with a valuable window to their past.

Historic Restoration and Preservation Projects



American Antiquarian Society, Worcester. For restoration of six portraits from the 18th and 19th centuries. **\$500.00**

American Jewish Historical Society, Waltham. For restoration of a series of fifty-four 19th century daguerreotypes. **\$540.00**

Trustees of Amherst College, Amherst. For restoration of three Connecticut Valley paintings. **\$275.00**

Amherst Historical Society, Amherst. For restoration of early records of the town of Amherst. **\$250.00**

Bolton Historical Society, Bolton. For restoration of two 19th century portraits. **\$125.00**

The Bostonian Society, Boston. For restoration of early paintings of Boston history. **\$350.00**

National Trust for Historic Preservation in the U.S./Chesterwood, Stockbridge. For restoration of an 18th century pastel. **\$195.08**

Concord Antiquarian Society, Concord. For restoration of two portraits of significant 19th century Concordians and a primitive farm scene. **\$215.67**

Duxbury Rural and Historical Society, Duxbury. For restoration of a Joseph Badger portrait. **\$300.00**

Essex Institute, Salem. For restoration of a Joseph Badger portrait. **\$250.00**



Fogg Art Museum, Cambridge. For restoration of John Singer Sargent drawings. **\$750.00**

The Harvard University Theatre Collection, Cambridge. For restoration of 19th century theatre posters. **\$200.00**

Historical Society of Old Newbury, Newburyport. For restoration of early needle-point samplers. **\$500.00**

Holyoke Museum/Wistariahurst, Holyoke. For restoration of a rare leather-covered room. **\$500.00**

Lowell Historical Society, Lowell. To microfilm the only copy of the Middlesex Standard (edited by John Greenleaf Whittier), 19th century diaries and other 19th century newspapers. **\$129.63**

Massachusetts Historical Society, Boston. For restoration of 63 rare books, pamphlets, and manuscripts. **\$500.00**

Massachusetts Horticultural Society, Boston. For restoration of ten books published in the 18th and 19th centuries. **\$200.00**

Medford Historical Society, Medford. For restoration of early paintings. **\$500.00**

Museum of Afro-American History, Boston. For preservation of work of Hamilton Smith, an early Black photographer. **\$400.00**

Museum of Fine Arts, Boston. For restoration of three Copley portraits. **\$750.00**

Northborough Historical Society, Marlborough. For restoration of two portraits. **\$150.00**

Pocumtuck Valley Memorial Association, Deerfield. For preservation of early needle-work patterns. **\$200.00**

Sargent-Murray-Gilman-Hough House Association, Gloucester. For restoration of antique furniture. **\$250.00**

Shaker Community, Pittsfield. For an architectural survey to complete restoration of Hancock Shaker Village. **\$1,500.00**

Society for the Preservation of New England Antiquities, Boston. For restoration of antique furniture. **\$400.00**

Town of Sterling/Historical Commission, Sterling. For restoration of various paintings and objects. **\$250.00**

Stockbridge Library Association, Stockbridge. To catalog material on Indian tribes. **\$500.00**

Swift River Valley Historical Society, New Salem. For restoration of an early portrait. **\$55.00**

Artists-in-Schools



- 10 **Watertown Free Public Library, Watertown.**
For restoration of various paintings and sculptures. \$500.00

Weymouth Historical Society, Weymouth.
For restoration of an 18th century pastel portrait of Captain Reuben Loud. \$75.00

Worcester County Horticultural Society, Worcester. For restoration of a collection of portraits. \$500.00

For four years the Massachusetts Council on the Arts and Humanities, in cooperation with the National Endowment for the Arts, the U.S. Office of Education, and local school systems, has been administering a program which gives students and teachers across the state opportunities to work with professional artists in their classrooms. In 1973 this program included poets, dancers, and visual artists. During the year, more than 40 artists met with nearly 5,000 students and teachers in over 60 schools.

Artists-in-Schools is a catalytic program of professional artists, communities and schools working co-operatively. Funds from the National Endowment for the Arts, a federal agency, and the state arts council are matched by local funds to engage professional artists for several months up to a full school year. Schools are natural centers for the program. They provide studio and performing space for artists, and serve as focal points for the community.

Teachers and students explore with artists the elements of an art form, its creative principles and technical problems, in relation to different subject matter. Principles and problems of choreography, costuming, staging, steel construction, poetry, painting and other visual arts, are applied to traditional subjects, transformational grammar, principles of stress, physical properties of light and engineering, in ways that capture the imagination and reveal common patterns in disparate fields. Equally important, the artist works with teachers to help them elicit self-expression from students.

Parents, citizens, and local businesses have taken an active role in supporting Artists-in-Schools programs as well as in participating in workshops and performances. The reward for the artist comes from the special stimulation of working with young people. One artist felt he did the best work of his career during his residency.

The Artists-in-Schools program recognizes the artist as a resource which can excite curiosity and stimulate imagination. Working with an artist in residence enables people to better comprehend what it means to be an artist, to be almost totally involved in creative expression. They can experience the discipline and dedication of the artist's efforts and can share his sense of achievement.

Poets



Poets work with students and teachers in 20 hours of workshops spread over a ten-week period. The purposes of these workshops are to make students aware of their creative possibilities, to teach students how to write and use poetry as a means of expression, communication, and insight, and to explore with teachers the possibilities of using the writing of poetry more effectively in their classrooms. Many of the poets have been with the Artists-in-Schools Program for several years. Frequently discussing problems and approaches with each other, the poets have developed a repertoire of techniques applicable to different educational levels and to the different requirements of their students.

Poets and Schools Where They Worked

Ron Atkinson in *Springfield* met two groups of students at the Brunton School and two groups at the Sumner Avenue School. He also met with students at the Highland School in *Pittsfield*.

Harold Bond met with students and held a teacher workshop at the Washington School and two groups of students at the Ripley School, all in *Melrose*.

Diane der Hovanessian offered two student workshops at the Parker School in *Quincy*, and met with students at the Day Junior High School and the Bigelow Junior High School, and with teachers at the Warren Junior High and Bigelow Junior High in *Newton*.

Jacqueline Frank met students at the Middle School and the J.F.K. School in *Hudson*.

Kinereth Gensler gave a student workshop at the *Medway* Elementary School and another at the Hemenway School in *Framingham*.

Gerald Hausman met with four groups of students in *Pittsfield*, and with students at the Plunket School, the Hibbard School, the Allendale School and the Briggs School.

Jim Humphrey worked with students at *Braintree* Junior High and at *Grafton* Elementary.

Phyllis Janowitz met with students at the Babson School in *Gloucester*, and at *Medway* Junior High, *Medway* Senior High, and *Medway* Elementary.

Donald Junkins offered two student workshops at the Babson School in *Gloucester*, and another at *Palmer* High.

E.O. Kean offered four student workshops and a teacher workshop in *Newton*. He met with students at Weeks Junior High, Meadowbrook Junior High, Warren Junior High and the Williams School. He saw teachers at the Meadowbrook Junior High School.

Ruth Lepson met with two groups of students, one at the Fitzgerald School in *Cambridge* and another at the Pierce School in *Brookline*.

Elizabeth McKim gave four workshops in *Brockton*: two student workshops at the Winthrop School, one at the Lincoln School, and a teacher workshop at the Downy School. She met two student groups at the Stone School in *Walpole*, another at *Walpole* High, and two more at the Noyes School in *Sudbury*.

Nina Nyhart offered a teacher workshop and a student workshop at the Devotion School in *Brookline*. In addition she met students at the Congress School and at the Spruce School in *Milford*.

Carol Reines saw students at the Eveleth School and the Roads School in *Marblehead*.

Suzanne Rioff saw two groups of students in the workshops she offered at the Farnsworth School in *Peabody*.

Martin Robbins met with students at the Gridley School in *Quincy*.

Kathy Spivack gave a student workshop at the Home Base High School in *Watertown*.

David Steiling gave a teacher workshop and a student workshop at the Harris School in *Needham*.

Judy Steinbergh met two groups of students at the Laurence School in *Brookline*. She worked with teachers at the Clay Pitt Hill School in *Wayland*, and two groups of students in *Cambridge*: one at the Webster School, the other at the J.F.K. School.

Dancers



- 12 *Brenda Walcott* gave four student workshops at the Dearborn School in *Roxbury*.

Susan Wilkins saw four student groups in *Worcester*, one each at the West Tatnuck, Gateslane, Burncoat and Cambridge Street Schools.

Ruth Whitman who served as Artistic Director of the Poetry in the Schools Program offered a teacher workshop at the Department of Education of Tufts University in *Medford*.

This program brings professional modern dance companies into schools where they work intensively with students and teachers applying dance to a wide variety of subjects. For up to nine weeks the dance company becomes a central part of the school's activity, and works every day with students and teachers in workshops and demonstrations which relate dance to more traditional subject matter. The dance companies are preceded by professional dance movement specialists who conduct workshops and demonstrations for the students, teachers and communities. These workshops give the schools a better idea of what to expect, and allow the dancers to use their time most effectively.

The dancers work with the concept of movement and show how it can be a unique learning tool applicable to many academic disciplines. Subjects and predicates of sentences, factoring in math, punctuation, chromosomes, atoms and drama are some of the concepts that have been illustrated by the dancers' movement skills. The dancers have applied the aesthetic and athletic experiences of dance to social interaction, listening skills, and concentration. Most important, the students' exposure to the dancers' discipline, effort, and grace is beneficial to all areas of their lives and gives them a better understanding of themselves and their world.

Dance companies, Dance/Movement Specialists, and the Schools where they worked

The Bella Lewitzky Dance Company was in residence for a month visiting selected schools in *Williamstown*, *North Adams* and *Lanesborough*. They were preceded by *Dee Winterton's* two one-week residencies and *Bonnie Bird's* one-week residency.

The Bella Lewitzky Dance Company was also in residence at the Sippican School in *Marion* for two weeks. Here they were preceded by the two-week residency of *Lynne Van Dam*.

The Murray Louis Dance Company was in residence for two weeks at the Belmont Street Community School in *Worcester*. They were preceded by the two-week and followed by the one-week residency of *Connie Jo Hepworth*.

Visual Artists



Two visual artists were in residence for the school year. Both having taught before, they felt they could contribute more to both art and to students as an artist in residence. Artists in this program are considered as artistic resources for the school and not as formal teachers. They are provided with studio and working space where they may work with students. Even though students were not obliged to visit the artist, many students participated in the program — some every day. One guidance department reported that a number of students who were considering dropping out of school were attracted to the artist's studio by the artist's independence. They became involved in a craft and completed their schooling. The artists themselves were as satisfied with their own work during their residency as they were with that of the students.

Although each Artists-In-Schools program is unique, the experience of John Caldwell is in many ways representative of those in the program. John Caldwell, who was the artist in residence at the Lunenburg Public School, held a small class for advanced art students which met every day for one semester and worked on individual projects. He also held weekly art classes in the elementary school where the students did numerous short term projects.

The artist spent much of his time working with students and teachers on an informal basis. His work, designs of polarized light and plexi-glass sculpture, naturally led to work with other departments in the school. For example, John worked with physics students in solving



kinetic light problems and in designing and producing instruments for the laboratory.

Rarely alone in his studio, John preferred to interact with students and teachers in a way he described as a "humanizing agent" which he felt was an artistic process in itself. John had always considered his ability to demonstrate alternative situations as central to his art. The Artist-in-Schools program gave him the opportunity to use his abilities to help students solve a wide range of problems which they encountered both in and out of school.

John worked on his own sculpture intermittently, and engaged several willing students to help him in the production of pieces. Since many of his pieces were commissions, students were able to view the business aspects of creating art.

Visual Artists and the Schools where they Worked

John Caldwell, sculptor and designer. In residence in Lunenburg Public Schools (high school, middle school, and elementary school).

John Manikowske, painter. In residence in Monument Mountain Regional High School. *Great Barrington.*

Coordinated Dance Residency



Four years ago two nationally acclaimed, contemporary dance companies came to both Boston and Amherst and initiated the Coordinated Dance Residency Touring Program. Dance has proved to be very popular in Massachusetts and the program has grown considerably each year. The program enables professional dance companies to stay in a community for an extended period avoiding the debilitating effects of constant travel. The program gives audiences a concentrated exposure to dance and the preparation of a dancer's body and mind through lecture demonstrations on exercise and technique and special classes.

The Coordinated Dance Residency program was developed to provide the best of American dance to the largest possible audience. The community sponsors can design the kind of program that they feel best suits the needs of their communities. After the sponsors decide on their program, the Council assists them in selecting appropriate dance companies. Each sponsor must book at least a week of dance and must present two or more professional companies to insure that a community is exposed to more than one style of dance. No residency can be less than one half week. If these conditions are fulfilled, the sponsor is eligible to have one-third of the fee paid by the National Endowment for the Arts and up to one-third paid by the Massachusetts Council on the Arts and Humanities.

Dance Companies in Residence

All residencies were one half week except as noted.



14 *Alvin Ailey American Dance Theatre* performed in Williamstown under the sponsorship of Williams College and in Boston sponsored by the Boston University Celebrity Series.

Boston Ballet appeared at Jacob's Pillow in Lee for a week.

James Cunningham and the Acme Dance Company performed at Brandeis University in Waltham and in Haverhill at Bradford College.

Louis Falco Dance Company appeared at the University of Massachusetts in Amherst.

Lotte Goslar and Company also performed at the University of Massachusetts in Amherst.

Martha Graham Dance Company appeared in Boston as part of the B.U. Celebrity Series.

Jose Greco and his Dancers with Nana Lorca's Flamenco Dance Theatre was sponsored by Bradford College for his performances in Haverhill and Lowell.

Dance Theatre of Harlem danced at the University of Massachusetts in Amherst.

Inner City Repertory Dance Company appeared at the Loeb Drama Center of Harvard University in Cambridge.

Meredith Monk and the House performed in Amherst, sponsored by Hampshire College.

Don Redlich Dance Company was in residence at Brandeis University in Waltham.

Paul Taylor Dance Company danced in Williamstown, sponsored by Williams College.

Repertory Dance Theatre, (Utah) appeared at the Loeb Drama Center in Cambridge.

One of the Council's roles is that of an information center for the entire state. Accordingly, this year, for the first time in the history of the state, the Council has compiled a listing of the arts and humanities organizations in Massachusetts. This listing has been published as the Council's *Cultural Resources Handbook Series*.

The series consists of 15 pamphlets, each covering a single art area within a single region of Massachusetts. There are 5 regions — Metropolitan Boston, Northeastern Massachusetts, Southeastern Massachusetts, Central Massachusetts and Western Massachusetts — and 3 art areas — the Visual Arts, the Performing Arts and the Humanities. *The Visual Arts* includes art centers, art museums, workshops open to the public, film and video groups, crafts groups, and galleries which sell original work. *The Performing Arts* covers theatre, music, opera, and dance groups, workshops, and schools, both professional and amateur. *The Humanities* includes historical societies, historical exhibits, science museums and literary societies.

The organizations are listed alphabetically, each including name and address, a person to contact, and a phone number. Most include a brief description of the organization's activities as well. Organizations with activities in more than one art area are listed in as many of the Handbooks as applicable.

**Communities directly served by programs
supported by the Massachusetts Council
on the Arts and Humanities in Fiscal
Year 1973:**



The Council has tried to list groups and activities that are organized to continue in time, past a single project of limited duration. Nevertheless, it will be necessary to update information regularly, and the Council will provide update sheets to people who have requested the Handbook.

Adams
Allston
Amesbury
Amherst
Andover
Arlington
Ashfield
Auburn
Barnstable
Belmont
Beverly
Billerica
Bolton
Boston
Brighton
Brockton
Brookline
Cambridge
Charlemont
Colrain
Concord
Conway
Deerfield
Dighton
Dorchester
Duxbury
East Boston
Edgartown
Everett
Fall River
Fitchburg
Foxboro
Gloucester

Great Barrington
Greenfield
Harwich
Haverhill
Hingham
Holden
Holyoke
Hudson
Huntington
Jamaica Plain
Lanesborough
Lawrence
Lee
Lexington
Lowell
Lunenburg
Lynn
Mansfield
Marblehead
Marion

Mattapan
Medford
Middleboro
Milton
Nahant
Nantucket
Newburyport
Newton
New Bedford
New Salem
North Adams
North Attleboro
North Dartmouth
Northborough
Norton
Pittsfield
Plymouth
Princeton
Provincetown
Quincy
Rehoboth
Rowe
Roxbury
Salem
Sharon
Shrewsbury
Somerville
South Boston
Springfield
Sterling
Stockbridge
Sturbridge
Sudbury

Taunton
Teaticket
Truro
Vineyard Haven
Walpole
Waltham
Watertown
Wayland
Weston
West Boylston
West Springfield
Weymouth
Williamstown
Winthrop
Worcester

The Governor's Task Forces on the Arts and Humanities



- 16 In early 1972 Governor Sargent appointed four special task forces to study educational opportunities, accessibility, financing, and facilities in the arts and humanities in Massachusetts. The 72 member task forces had the responsibility of investigating areas crucial to the well-being and survival of the arts and humanities. The members were business, legal, and community leaders as well as artists, arts administrators and educators. Several concerned legislators served as advisory members.

The Secretary of Educational Affairs, Joseph M. Cronin, provided continuous leadership and guidance to the Task Forces, and the first five months' salary for the Coordinator of the Task Forces, and administrative support. Additional funding came from the Blanchard Foundation, the Peter E. Strauss Trust, and private individuals contributing through the General Charitable Fund. The Council provided office space, materials, administrative overhead and salary assistance.

The task forces held meetings in the various regions of the state, conferring with citizens from all walks of life, listening to problems, soliciting ideas, and gathering information. These meetings gave the members a sense both of the difficult financial situation facing many of the arts and humanities organizations, and of the community needs these organizations serve.

As a major part of its work, the Task Force on Financing had to ascertain the economic situation of the non-profit cultural organizations in Massachusetts. The Council on the Arts and Humanities suggested the possibility of a major independent research project on this subject. Together the Task Forces and the Council presented the idea to the Department of Commerce and Development. The Commerce Department agreed that this project could produce valuable information and, in conjunction with the Council, commissioned the Becker Research Corporation to conduct a survey. They reported their findings in *A Study of the Economics of Non-profit Arts and Humanities Organizations in the Commonwealth of Massachusetts*. The study showed that even though cultural organizations are a substantial industry in Massachusetts, they are an industry in serious financial trouble. A brief summary of the findings of this Becker Research Corporation study appears later in this report.

In May of 1973 the Task Forces published a report of their findings. The major recommendation was that the state government increase its spending for the arts. They called for a state budget of \$5.6 million, or one dollar per capita, by Fiscal Year 1976.

The Task Forces pointed out that the major contributions the arts provide to the economy of the state are often overlooked. Direct contributions include purchasing millions of dollars in goods and services and providing jobs for thousands of state residents. The rich cultural environment of Massachusetts has also created an international reputation for the state which attracts tourists from all over the

world. The influx of visitors to view the historic attractions in Salem, Plymouth Plantation, and Old Sturbridge Village, to attend the Boston Symphony Orchestra at Symphony Hall and at Tanglewood, the Boston Pops, The Boston Museum of Fine Arts, the Gardner Museum — to name just a small handful — is a major factor influencing the growth of Massachusetts tourist services (restaurants, hotels, etc.). The cultural reputation of Massachusetts also attracts new residents who, in turn, pay taxes and spend money in the state. According to a study conducted in 1972 by Arthur D. Little Company, *Massachusetts: A Quality of Life*, the cultural environment here is a major attraction for new industry.

The cultural programs of the state are not confined to a few major organizations operating within the urban centers of Massachusetts. There is not a single community in Massachusetts that does not have an historical society, music group, gallery or arts workshop offering interesting programs to the general public. Special efforts are made by many cultural organizations to reach disadvantaged audiences — the poor, the elderly, the mentally and physically handicapped, and prison inmates.



The difficulties of sustaining even regular activities are enormous. Although cultural organizations may form a substantial industry, the industry is composed of private enterprises struggling to serve public purposes. Unlike most libraries, parks or other institutions serving the public, arts and humanities organizations receive only small amounts of state and federal funds.

The financial difficulties facing cultural organizations result from a variety of problems. Foremost among them are the rising costs of labor, trained professional personnel, supplies, and services. While businesses raise the costs of their products to cover increased production expenses, cultural organizations must depend on increased donations from private sources. Many institutions are prohibited from even charging admission fees by provisions in their charters or stipulations in their contracts and foundation grants; all must keep any admission charges down to prices people can afford.

In order to cover their rising costs and to keep from charging prohibitively high prices, organizations of Massachusetts put an enormous amount of time and energy into soliciting funds from individuals, foundations and government sources. In all, 39% of their costs are met in this way, and still they must struggle to survive. Becker Research Corporation reported that 142 cultural organizations incurred a total net deficit of \$3.9 million in 1972. The days of the private patrons are gone. The arts are a public resource, yet only 3% of their total income is from government sources.

The Council on the Arts and Humanities is the state agency responsible for supporting cultural life in Massachusetts. The Council's 1973 budget was \$277,588. That sum represented an investment of less than 5c per person in Massachusetts, considerably less than in many other states. As early as 1971 New York State support for the arts averaged \$1.11 per person, and in 1973 New York budgeted over \$14 million for their state arts council. In 1973 Massachusetts ranked 16th in per capita state expenditure for the arts, trailing New York, Alaska, Hawaii, Missouri, Rhode Island, West Virginia, Maryland, Utah, Maine, Vermont, South Carolina, Delaware, Tennessee, Illinois and Minnesota.

From the most primitive of societies to the most advanced, the arts have been recognized as a prominent expression of the ideas and ideals, the feelings and experiences of their age. The arts have played an essential role in forging a sense of community among people; they form a central part of a community's celebrations and rituals. "Our own society certainly produces great art," the Task Forces report, "but we are in danger of becoming the first major civilization to consider its art a peripheral diversion rather than a central element of our existence."

To sustain the arts and humanities in Massachusetts as they presently exist and to satisfy the growing needs of their audiences requires substantially more funds than the Council currently administers. The Council's budget for Fiscal Year 1974 is \$600,000, and the requested appropriation for Fiscal Year 1975 is \$1.6 million.

The Massachusetts Council on the Arts and Humanities has supported programs of artistic excellence in all parts of the state. It has served as an information center, given technical assistance, coordinated innovative programs and supported restoration of works of artistic and historic importance. The Council is keenly aware that much more must be done. It is particularly aware of the strains on our cultural organizations that will result from the immense attention they will receive for the country's Bicentennial. The report of the Task Forces emphasizes that greatly increased state appropriations represent an investment that will pay for itself, both in the quality of life and the health of the economy.

Task Force Members

A Study of the Economics of Nonprofit Arts and Humanities Organizations in the Commonwealth of Massachusetts by The Becker Research Corporation

18 Task Force on Financing

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Ted I, Vice Chairman
Vernon R. Alden
George Abrams
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Elaine Gurian
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Andrew C. Hyde
Anne Bernays Kaplan
Elma Lewis
Helen Morgan
Robert Sperber
Robert Watson

In conjunction with the Department of Commerce and Development, the Council on the Arts and Humanities contracted with Becker Research Corporation to analyse the economic state of the arts in Massachusetts. This study covered incorporated, non-profit arts and humanities organizations in Massachusetts having expenditures of \$5,000 or more in Fiscal Year 1972 or calendar year 1971.

In all, a total of 290 such organizations were found which met the study requirements, and 285 of these were successfully interviewed. The absence of the few eligible organizations not represented had no significant effect on the results presented in the report.

Institutions which were not included were those which could not be examined independently from a parent organization, city or state government agencies, commercial theatres, dinner theatres, profit-making art galleries, organizations not incorporated, and organizations with incomes of more than \$5,000, but with expenditures of less than \$5,000 during the last Fiscal Year. The following information is based on the 285 organizations which participated in this study. No projections were made for all the other cultural activities in the state.



The 285 arts and humanities organizations studied contribute substantially to the economy of Massachusetts. Total financial impact on the state's economy exceeded \$71 million in 1972. Over 10,300 persons were employed by the arts and humanities with a payroll of \$31.5 million. The arts and humanities pumped an additional \$39.5 million into the economy through the purchase of goods and services and capital outlay.

They also provided a multitude of services to the people of Massachusetts. Continuous exhibitions are provided to the public by 113 museums. 7,785 performances of music, dance, and theatre were offered in 1972. Arts and humanities organizations conducted workshops, classes, lectures, intern and training programs for the public, students, hospitals, prisons and other institutions.

The public provides widespread support for the arts and humanities in Massachusetts. Over 13 million people patronized the arts and humanities in 1972, about half paid admissions and the rest were admitted free. The public paid \$16.3 million for tickets, subscriptions and memberships in 1972, and another \$6 million for tuitions for academic programs, classes and workshops. Contributions from private individuals amounted to \$8 million, which was substantially greater than those from corporations and foundations combined. (Less than 1% of total income was derived from state government.) A total of 17,140 people donated 1.8 million hours of volunteer time to the institutions surveyed in 1972. The public also provided \$2.5 million in contributions of materials, equipment, space and services.

Arts and humanities organizations have become poor while serving the public. 142 organizations had a net total deficit of \$3.9 million in 1972, and two-thirds of the arts and humanities organizations curtailed key operating activities that year due to financial restrictions. Over half had difficulties finding funds to support already low staff salary levels. Many of the organizations with deficits abandoned plans for expansion or reduced their presentations, the length of their season, their hours open to the public, in order to stay within their anticipated incomes.

In summing it up, the Becker Research Corporation reported that: "... It seems clear that the arts and humanities as an industry provide a great many cultural and educational benefits to both residents of Massachusetts and to those who visit the Commonwealth. Yet it is apparent that many of these organizations are fighting a constant battle to finance deficits, raise funds for annual operations and still try to increase the number and quality of services demanded by the public. Based on the facts shown in this study, it would appear that the arts and humanities are now losing this battle.

"In short, the results of this research bring to light both the current economic condition of non-profit arts and humanities organizations and their significance to the economy of Massachusetts.

"As such, it seems clear that a greater recognition of the problem and a higher level of support will be required if the arts and humanities are to continue in Massachusetts as they have over the past years."

**Analysis of Disbursements of State and
Federal Funds**

**Members of the Council's Advisory Panels
July 1972 - June 1973**

20	State Funds			William Alfred
	Financial Assistance	\$ 113,634.90		Juan Alonso
	General Overhead	26,176.74		Judith Applegate
	Staff	59,567.04		Jerome Beatty, Jr.
	Printing and Mailing	10,300.00		Anne Bernays
	Other Programs:			Ran Blake
	Artists in Schools, Dance Residency, Survey	67,909.28		Edwin Child
				Benjamin DeMott
				Thomas Dunn
	Total State Funds	\$277,587.96		Barry Gaither
	Federal/State Partnership Funds			Albert R. Gurney, Jr.
	Financial Assistance	82,316.45		John Harbison
	Historic Restoration and Preservation	9,521.15		Mark Harvey
	Survey	5,184.00		Stephen Hays
	Administration	22,828.40		Iva Dee Hiatt
	Program Development	7,400.00		August T. Jaccaci, Jr.
				Clemens Kalischer
				Herbert A. Kenny
	Total Federal/State Partnership Funds	\$127,250.00		Maxine Kumin
	Special Federal Funds			Curtis LaFollette
	Artists-in-Schools	\$ 94,400.00		Mark Layne
	Dance Residency	31,308.00		Emily Marks
				Leslie Moore
				Roderick Nordell
				H. Morse Payne, Jr.
	Total Special Federal Funds	\$125,708.00		Ronald Perera
				Daphne Reed
				James A. Spruill
	Total Federal Funds	\$252,958.00		Larry Stark
	Special Private Funds			Michael Steinberg
	Survey	6,338.70		David Wheeler

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